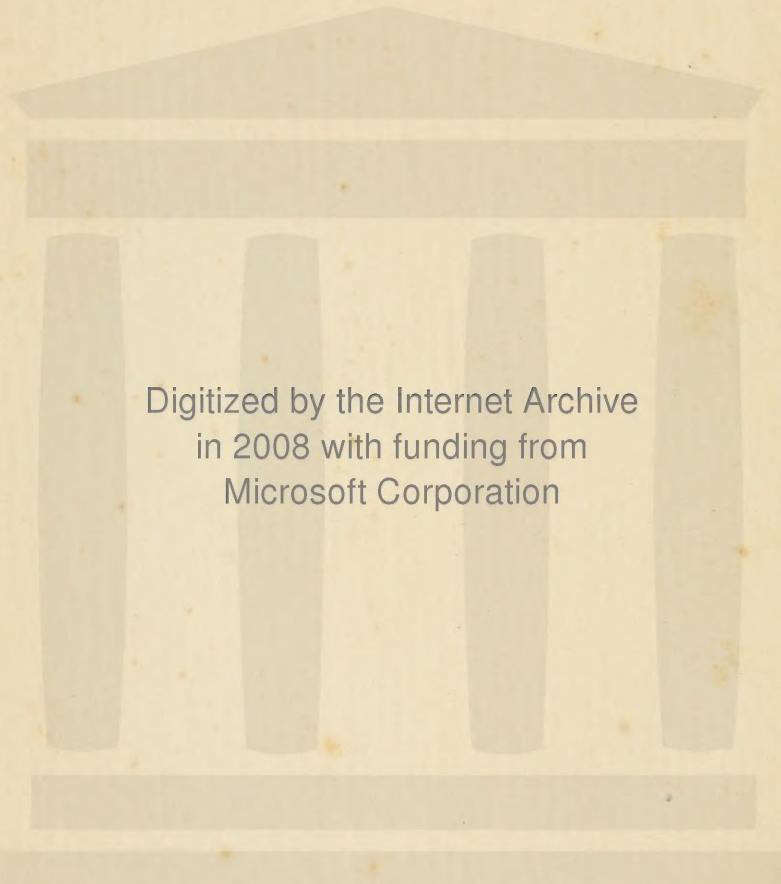


UNIVERSITY OF ST. MICHAEL'S COLLEGE



3 1761 01955038 3

PQ
6489
.A2
R45
SMC



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

To

Dr. Antonio Restori,

with most sincere regard.

Wyo A. Bennett



HUGO ALBERT RENNERT

THE STAGING OF LOPE DE VEGA'S COMEDIAS

Extrait de la *Revue Hispanique*, tome XV

Della stessa: *The spanish Stage in the time of LVC - New York 1909.* Pag. XIII + 636 (rec. Zeits 35°, 123)

NEW YORK, PARIS

1907



THE STAGING OF
LOPE DE VEGA'S COMEDIAS



MACON, PROTAT FRÈRES, IMPRIMEURS.

HUGO ALBERT RENNERT

THE STAGING OF LOPE DE VEGA'S COMEDIAS

Extrait de la *Revue Hispanique*, tome XV

NEW YORK, PARIS

1907

TO
MY FATHER
ON HIS SEVENTY SECOND BIRTHDAY
JUNE 22, 1907

THE STAGING OF LOPE DE VEGA'S COMEDIAS

Splendor of scenic adornment and magnificence in stage-setting in the public theatres, are creations of our own time, and were unknown in the age which produced the world's greatest dramatic masterpieces. « The play's the thing » both poet and public then thought; in comparison with this all else was considered unimportant, and even trivial. With the passing of the great names of the heroic age of the drama, the smaller poets and playwrights, by whom they were succeeded, sought some amends for the inferiority of their plays in an increased attention to scenic detail and display. In our own day a Shakespearean play unaccompanied by elaborate scenery and stage effects, would hardly attract more than a passing notice. The times have changed. Formerly the theatre-goer went to *hear* the play; now he wants to *see* it. Shakespeare and Lope de Vega wrote their plays for the ear; now plays are written chiefly for the eye.

A study of the development of the public stage in England and Spain, in the sixteenth and seventeenth centuries, proves the truth of Schack's statement that: « With the improved outer decorations, the essentials of art are neglected, and almost everywhere the decay of the drama has kept pace with increased scenic splendor », and also, that to him who is aware of this fact, « the old stage simplicity will appear in quite a different light, and may be regarded as rather favourable to the true interests of dramatic art. »

One of the earliest accounts of the popular stage in Spain we

owe to Cervantes. As a boy he had witnessed, perhaps in a public square of Valladolid or Madrid, the performances of the little company of strolling players headed by Lope de Rueda, the first great name in the theatrical annals of Spain. The paraphernalia of Rueda's company, we are told, were exceeding small : a few false beards (for every player wore one), with some pelisses and staffs for the shepherds, completed their theatrical baggage, which could be carried on the back of one of their number. The stage consisted of a few boards laid upon casks, with a blanket for a curtain, and a ballad singer to furnish the music.

With the establishment of the first two permanent play-houses or *corrales* in Madrid, — that in the *Calle de la Cruz*, in 1579, and the one in the *Calle del Principe*, in 1582, we may readily imagine that things were somewhat improved. Here, at all events, was a fixed stage, with seats for the auditors, which was a great step forward. Now, as nearly as we can determine, Spain's greatest dramatist, Lope de Vega, began to write for the public stage about 1585; or very shortly after the establishment of the *Corral del Principe*, to which theatre we also know that Lope, prior to 1588, was a very frequent visitor.

In the absence of any definite information upon the point, it has seemed to me that an examination of the plays of Lope de Vega might throw some light upon the manner in which the *comedia* was put upon the stage in the latter part of the sixteenth, and the early years of the seventeenth centuries.

I have, in fact, confined my examination to the *comedia* before 1635 (the date of Lope's death), and have left out of consideration the works of Calderon and his school. The account given by Schack of the stage of Lope is, upon the whole, correct, but he confines himself mostly to generalities, and is not always consistent in his statements. These statements I shall discuss elsewhere, and need not take up here.

In the present article only the original editions of the *Comedias* of Lope de Vega (printed between 1604 and 1647), have been

used. The division into scenes and the stage directions, in the later editions, are the work of the various editors. Unfortunately, an examination of many of the earliest plays of Lope de Vega that have survived (being comedias of intrigue that required no stage decoration), affords us almost no information whatever on the point under discussion. The earliest dated play of Lope is *El Favor agradecido* (1593), but he had certainly written at least a hundred comedias before this. All that we can say of 219 comedias of Lope's is that they were written before 1603, because he mentions them in the first edition of his *Peregrino*. *El Favor agradecido* happens to be one of the early plays that is interesting for our purpose. At the opening of Act. II a boat is supposed to approach, and the characters disembark, but all the noise of landing, and the opening speeches are heard behind the curtain, so that no scenery was needed. In the same Act we read the stage direction : *Tocan una caxa, y luego hagan su faena, como que desembarcan, y ponganse en el corredor Estacio y la Reyna.* This is the earliest mention that I have found in Lope of the word *corredor* or gallery; showing that a gallery existed at the back of the stage. It was, perhaps, a continuation of one of the galleries of the theatre. As any attempt to examine Lope's early plays even in approximately chronological order is impossible, I have considered it more expedient, for the purpose of obtaining a glance over the resources of the Spanish stage in the time of our author, to arrange the stage directions into groups, where this was possible. Where these directions were of a more general character, or were such that they defied any sort of classification, I have considered them separately. Among these may be included the cases (not infrequent in Lope) in which the scene wanders from one place to another. Schack cites such an example, and a very striking one is furnished by *La Prueba de los Amigos*, (1604), Act III, published in *Comedias inéditas de Lope de Vega*, Madrid, 1873. The scene opens as follows : [Salen] *Fabricio, Don Tello, Dorotea y Clara, con mantos.*

Dorotea : Esta es la calle Mayor.

Tello : ¿ Es lexos la platería ?

They then walk on, and presently *Fabriçio* says :

Calle de Amargura es esta...

Tello : No acabamos de llegar?

Dorotea : ¿ Es lexos? *Tello* : Señor, sí;

Grande es Madrid.

After some ten lines of dialogue, we have the stage direction : *Fabricio, Don Tello, Dorotea, Clara y Galindo.*

Galindo : Aquestos son, ¿ qué lo dudo?

Que habran, despues de comer,
Bajado a la platería, etc.

Here, I need not remark, no change whatever took place in the setting of the stage, which remained the same throughout the scene.

Not infrequent are the cases in which the scene, at its very opening, is indicated by the text. The following may be cited :

Part II (1609). *La Fuerça lastimosa*, Act I.

Clenarda : Está en casa el Conde? *Enrico* : Aquí
a vuestro servicio estoy.

Part II. *Los tres Diamantes*, Act I.

Lucinda : Donde ataste los caualleros?

Lisardo : A esos olmos los até, etc.

Again :

Belardo : No estuve en esto muy ciego,
que estos arboles no son
malos para hacer carbon...

Act II (same play) :

Lucinda : Que tierra es esta, Patron?

Patron : Este puerto es Aguas muertas.

Part II. *La Quinta de Florencia*. Act I.

Alexandro : Hermosa ciudad Florencia.

Act. III. *Dantea* : « Dos cieruas, sino son mas,
por este bosque frondoso
van dexando el ayre atras.
Por la ventana las vi, etc.

Part IV (1614). *Peribañez y el Comendador de Ocaña*. Act III.

Stage direction : *El Comendador en casa con ropa, y Luxan lacayo*.

Again : *Peribañez solo en su casa*.

Part IV. *La Fé rompida* (before 1603). Act I.

Luzinda : Sobre estas altas montañas. (fol. 245 v.).

The scene appears to wander, for on fol. 246, *Luzinda* says :

y porque aquesta es mi casa
perdonad si no prosigo.

Part VIII (1617). *La Prision sin Culpa* (before 1603). Act I.

Felis : O famosa y gran Sevilla.

Part VIII. *Los Esclavos de Roma* (before 1503). Act III.

Andronio : Tres meses ha que en estos montes viuo.

Part VIII. *La Imperial de Oton*. Act III.

Oton : Parece que Ataulfo no ha llegado
Segun está el palacio quieto y mudo, etc.

Part IX (1617). *El Ausente en el Lugar*. Act I.

The stage direction : *Salen Elisa y Laurencia damas, etc.*
de una Iglesia, con dos escuderos delante.

Part IX *La Niña de Plata*. Act II.

Felis : Huelgome de auerte hallado
en cal de Francos : qué esperas ?

It may be observed that Lope had bought a house in the calle

de Francos in September, 1610, and continued to live there until his death.

Part X (1618). *La Burgalesa de Lerma* (1613). Act I. Stage direction : *Salgan en Madrid Clauela y Lucia*, etc.

Act III. *Salgan Leonora, y Ynes... y Lucia en su casa*.

Act III. *Salen el Conde, y Tristan de huerta*.

Part XI (1618). *Los Ramilletes de Madrid*. Act I.

Marcelo :... por la piedad de los cielos
ya pongo en Madrid el pie.

Act II. *Marcelo* : A Burgos llegado auemos.

Part XIII (1620). *El Halcon de Federico*. Act III. Stage direction : *Sale una compagnia de soldados, alojandose en una aldea, y detras el Capitan*, etc.

Part XIII. *El Desposorio encubierto*. Act I. Stage direction : *Salgan en el prado*, etc.

Part XIV (1620). *El Bobo del Colegio* (before 1618): Act III.

Garzeran : Esta es la puente de Tormes

Part XV (1621). *La Vengadora de las Mugeres*. Act III.

Julio : Ya queda abierto el jardin,
bien puedes, señora, entrar.

Part XIX (1623). *De Cosario a Cosario*. Act I. Stage direction : *Salen en la calle Mayor Celia dama, Ines criada*, etc.

Part XXI (1635). *Por la Puente Juana*. Opening of Act I.

Ines : Esta es la Vega de Toledo, Juana.

In none of these cases is it to be presumed that either the stage directions or the changes indicated in the text had the slightest effect in altering the appearance of the stage, which always remained as before. In *Los tres Diamantes* the *olmos* were certainly not upon the stage, but their presence was indicated by a wave of the hand or other gesture.

Stage directions sometimes occur, which, either from their general character, or for some other reason, cannot be included in the groups given below :

Part IX (1614). *El Asalto de Mastrique*. Act I.

Stage direction : *Vayanse passando soldados por el teatro con bazez de leña, o sarmientos, o ramos, de una puerta a otra, y de arriba vayan disparando, etc.*

Again : *En arrojandose del muro al teatro, salgan de una puerta soldados Flamencos con espadas y rodelas, y den en el y en ellos, tocandose las caxas con esta voz : Santiago, España : y estando peleando, salgan Españoles, y den sobre ellos, hasta que digan, victoria ; aqui no ay representacion, sino cuchilladas, y tiran dentro arcabuzes, que se pueden fingir con botafuegos, y salga el Duque de Parma.*

Part IV. *Los Torneos de Aragon* (before 1603). Act III.

Stage direction : *El Maestre de Campo, acompañado con una caxa y baston, y saquen criados la valla, que vendrá hecha, porque antes no se puede ocupar el Teatro.*

Here it is expressly stated that the rampart, which is to be represented on the stage, is to be carried out, and to be constructed on the stage by the servants of the theatre, because it could not occupy the stage before.

Act III. *Suene una caxa de la otra parte, y entre por el Palenque Ramiro mantenedor, con los saluajes que traeran un arbol, y sobre el una Fenis, el Duque Arnaldo por Padrino, y en el palo del arbol un retulo de letra grande, y un Leon atado al pie.*

This lion tied to the trunk of the tree must have sorely taxed the ingenuity of the stage manager.

Part III (1617). *El primer Faxardo* (before 1603 ?). Act III.
Alcen una antepuerta, y vean en una tarima, con su alhombra, Xarifa y Abindarraez, etc.

Part XIV (1620). *Pedro Carbonero* (before 1603). Act III.

Pedro Carbonero : Me ha venido a la memoria
en esta cabaña estan, etc.

Sacan de la cabaña armas, arcabuzes, y monteras, y valos poniendo en lo alto del tablado, de manera que parezcan personas viudas.

In the following pages I have arranged the stage machinery, scenery, and stage settings generally, under various groups, as nearly as may be. In some cases the objects did not admit of strict classification or orderly arrangement.

APARIENCIAS; INUENCIONES ; TRAMOYAS, etc.

It was primarily the lives of Saints, mythological pieces or religious dramas, that called for the application of stage machinery. This machinery, as we learn from the accounts of travellers in Spain, was often exceedingly crude, even as late as the middle of the seventeenth century. I have not included in this examination festival plays, like *La Noche de San Juan*, *El Vellozino de Oro* and its *Loa*, and others, which were played on particular occasions, in other places than the public theatres, and in which resort was often had to more complicated and costly machinery.

Part I (1604). *El Rey Bamba* (before 1603). Act I.

Stage direction : *Aparece un braço con una corona dorada, y dice una voz dentro.*

Part VII (1617). *Las pobrezas de Reynaldos* (before 1603). Act II.

Stage direction : *Vanse todos, y cierrase la apariencia, y salen Lucinda, etc.*

That is, the curtain was drawn, hiding from view the *apariencia*, which was frequently a set piece, like our tableaux.

Part VII (1617). *Las Pazes de los Reyes*. Act III.

Stage direction : *Suena musica, y aparece en una tramoya un Angel.*

Part XIII (1620). *El Cardenal de Belen*. Act I.

Stage direction : *Arrimese a una inuencion ; again : Asido por el cuello a una inuencion se descubra en ella un Angel, que le lleve del cabello de la otra parte, donde se descubra un tribunal con quatro Angeles, etc.* Afterwards : *Cierrese la cortina.*

Act III. *Toquele un Angel una trompeta al oydo, y vease arriba un medio arco, en el medio del qual esté un Juez, una boca de infierno a un lado, con algunas almas, y en la otra san Miguel con un peso.* Again : *Salga abaxo Marino açotando al leon, y cierrese todo y el santo vaya baxando.*

Part XVII (1621). *La Madre de la Mejor.* Act I.

Stage direction : *Baxe un Angel por una inuencion que los ponga las manos en las cabezas, etc.*

Part XXIV (1641). *Barlan y Josafa* (1611). Act I.

Stage direction : *Aparece un Angel en lo alto en apariencia.*

A WALL OR TOWER AT THE BACK OF THE STAGE

In *El Perseguido*, one of Lope's very early plays, which was first published in 1603, and again in the following year in Part I. of Lope's *Comedias*, we find this stage direction in Act II. : *Vanse, y entra Carlos, y el Duque de noche, como que han saltado de algun muro, y sale el Duque coxeando.* It will be seen that in this case no attempt was even made to represent a wall, but it was left to the succeeding dialogue to indicate to the spectator that a wall had been scaled.

Part I (1604). *El Cerclo de Santa Fe* (before 1603). Act II.

Stage direction : *Subense todos al muro, y queda Garcilaso.*

Part II (1609). *Los Comendadores de Cordoba* (before 1593). Act III.

Stage direction : *Salen el Ventiquattro, y Rodrigo, baxando por arriba del teatro.*

Here, probably, they descended from the gallery, which extended around the back of the stage.

Part II. *El Padrino desposado* (before 1603). Act I.

Stage direction : *Sale al muro doña Ynes, y doña Maria.*

Part IV (1614). *El Assalto de Mastrique.* Act II.

Stage direction : *Todos se entren cauando, y al muro se ponga el Governador de Mastrique, y gente Flamenca.* See also Act. II. 66^v.

Part VII (1617). *Las Pobrezas de Reynaldos* (before 1603), a very early play. Act II.

Stage direction : *Salen los soldados por el muro arriba, y Clari-
cia, y el niño se van defienden todo lo que pueden, etc.*

Part VII. *Las Pazes de los Reyes.* Act I.

Stage direction : *Ponese en el muro doña Costança.*

Part VIII (1617). *Los Locos por el Cielo* (before 1603). Act I.

Stage direction : *Salen a lo alto Doroteo, y Licinio mirando.*

Part VIII (1617). *El postrer Godo de España.* Act I.

Stage direction : *Sale la Caua en la torre.* And on fol. 128^v we
read the direction :

*Echase tras del teatro porque acá seria lastima, porque se haria
mucho mal.*

Part VIII. *La Imperial de Oton.* Act III.

Stage direction : *Sale Etelfrida en lo alto armada.* Again : *Sale
la Reyna con una pica en la puerta.*

Part XIII (1620). *El Remedio en la Desdicha* (one of the earliest
plays extant). Act II.

Stage direction : *Naruaeñ en el muro, y los soldados.*

Part XIV (1620). *Las Almenas de Toro.* Act I.

Stage direction : *Sale don Diego Ordoñez, y doña Eluira al
muro.*

Part XVII (1621). *Los Muertos viuos* (before 1603). Act III.

Stage direction : *Quitase Gila de la torre.*

Part XVII. *El Sol parado* (before 1603). Act I.

Stage direction : *Pondrase Pimentel, Capitano, en el muro.*

Part XX (1625). *Roma abrasada* (before 1603). Act III.

Stage direction : *En una torre Neron y Popea, etc.*

Part XXV (1647). *Castelvines y Monteses* (before 1618). Act II.

Stage direction : *Sale Roselo y Marin con piedras en la torre.*

A WINDOW.

This, with the wall or tower, was one of the stage accessories most frequently used. It is employed in nearly every *comedia* of intrigue.

Part I (1604). *El Hijo de Reduan* (before 1603). Act I.

Stage direction : *Assomanse Lizara y Zelora a la ventana*. Act II.
Sale el Rey, la Reyna, Reduan, y damas Zelora y Lizara a las ventanas.

According to this there were two windows at the back of the stage, or what is more probable, a curtain was hung in front of the balcony or gallery, enabling the characters to appear at different places.

Part I. *La Escolastica zelosa* (before 1603). Act I.

Stage direction : *Sale Julia a la ventana*.

Part I. *Comedia del Molino* (before 1603). Act II.

Stage direction : *Paranse con el preso, y parecen a la ventana la Duquesa y su criada*.

Part I. *El Testimonio vengado* (before 1603). Act I.

Stage direction : *Assomase doña Juana a una ventana*.

Part II. *El Padrino desposado* (before 1603). Act I.

Stage direction : *Quitanse las dos de la ventana*. This direction, which follows the one : *Sale al muro doña Ynes, y doña Maria*, shows that there was no difference between the wall and the windows, in the manner in which they were represented on the stage.

Part II (1603). *La Ocasion perdida* (before 1603). Act I.

Stage direction : *En lo alto la Princesa y Doriclea*.

Part II. *Las Ferias de Madrid* (before 1603). Act II.

Assomase Violante a la ventana.

Part IV (1614). *El Galan Castrucho* (before 1603). Act II.

Stage direction : *Teodora a la ventana con un orinal*.

Part VII (1617). *El Principe despeñado*. Act III.

Stage direction : *Mira Fabio a lo alto de la ventana, y vea a la Reyna, y dice*.

Part XXI (1635). *El piadoso Aragones* (1626). Act III.

Stage direction : *Abriendose unas puertas en lo alto, se vean, etc.*

A BALCONY.

Part I (1604). *El Hijo de Reduan* (before 1603). Act I.

Ardano : Alça los ojos al balcon y mira.

Part II (1609). *El Padrino desposado* (before 1603). Act I.

Stage direction : *Entranse las dos, y subense sobre el valcon, y llega Argolan.*

Part VII (1617). *El primer Faxardo* (before 1603 ?). Act II.

Stage direction : *Salen Fatima, y Xarifa en el balcon.*

Part IX (1617). *La Niña de Plata*. Act I.

Stage direction : *Ponese en lo alto Dorotea.*

Dorotea : Tres hombres ay en la calle,
mirando el balcon estan.

Part XI (1618). *La Fortuna merecida*. Act II.

Sale la Infanta doña Leonor en un valcon con una dama.

Part XXIV (1641). *La hermosa Fea*. Act III.

Stage direction : *En dos balcones altos, y apartados estan la Duquesa, y Celia, teniendo las cortinas dellos en las manos.*

This seems to show that the *balcony* was merely the gallery, at the upper part of the back of the stage, which was covered by a hanging curtain, so that there was no essential difference in the representation of a *wall*, a *tower*, a *window*, or a *balcony*.

The *rexas*, also, in all probability, did not differ from the *ventana* or *valcon*.

Part IV (1614). *El Tyrano castigado* (before 1603). Act I.

Stage direction : *Llega a la rexa Fabio.* The *rexas* must have been quite different, however, in the following play :

Part VIII (1617). *Los Locos por el Cielo* (before 1603). Act III.

Stage direction : *Tras una rexa de palo este Indes con sus grillos, y alguna sangre.*

Here it must have represented a sort of cage, and the manner of construction is indicated.

For the purpose of scaling a wall or ascending to a balcony, a ladder was necessary, and accordingly there is frequent mention of this device in both text and stage directions.

Part II (1609). *La Fuerça lastimosa* (before 1603). Act I.

Stage direction : *Descuelgase por una escala el Duque Otavio, y viéndose abaxo echa mano a la espada.*

Part IV (1614). *El Amigo por Fuerça* (before 1603). Act I.

Astolfo : Arrimad la escala al muro.

The next stage direction is :

Luçinda en alto. Suba por la escala.

Part XIV (1620). *Las Almenas de Toro*. Act I.

Stage direction : *Suben por las escalas, que han de estar puestas con rodelas, y espadas, defiendense de arriba con alcancias y espadas.*

TREES ON THE STAGE

Part I (1604). *El Cerclo de Santafe* (before 1603). Act II.

Stage direction : *Salen dos Moras, y una a la almena, donde ha de estar puesta una higuera, y atan un Moro, y descuelganle, con una cesta en el brazo.*

Part VII (1617). *La Hermosura aborrecida*. Act II.

Bartolo enters, with some peasants and husbandmen :

Bartolo : A jugar la lucha han ydo
los mas valientes al prado.
Las gradas del olmo estan
a la fè, Flora, sin gente.

Stage direction : *Aya un olmo en el teatro, como aldea con sus gradas.*

Part VII. *San Isidro labrador de Madrid*. Act II.

Stage direction : *Vease un arbol con algun algodon encima, que parezca nevado, y unas palomas en el.*

Part X (1618). *Los Guanches de Tenerife*. Act III.

Stage direction : *Un arbol lleno de paxaros se baxe a la mano de Manil.*

Part XIII (1620). *La Arcadia* (probably one of the earlier comedias). Act III.

Stage direction : *Suba el rustico en un arbol.*

Part XIX (1623). *El Serafin humano*. Act III.

Stage direction : *Descubrese con musica un arbol, en cuyo tronco esté echado san Francisco, como que el arbol le salga del pecho : a los lados, tenga sus ramas, y en ellas sentados los que se diran : pero en el arbol de enmedio ha de estar santa Clara la primera, y luego san Luys Rey de Francia, y el niño en lo alto : Las ramas seran quattro, dos de cada lado, y en cada una dos Santos*

Part XXIII (1638). *Las Batuecas del Duque de Alba* (before 1618).

Act II.

Stage direction : *Hagase dentro un gran ruido, y salgan por entre los arboles del monte llamas.*

Part XXIII. *El Robo de Dina*. Act I.

Stage direction : *Dé buelta un arbol que estará en el teatro, y diga en el un Angel.*

Act II. Stage direction : *Lazar detras de los arboles.*

Part XXIII. *El saber por no saber*. Act II.

Stage direction : *Baxen de los arboles, que estaran a sus lados las ramas, y en ellas las aues.*

Comedias ineditas, Madrid, 1873. *Un Pastoral Albergue*. Act II.

Stage direction : *Medoro, con un baculo y un cuchillo escribiendo en los arboles, etc.*

Act II. *Escondense en el hueco de un arbol, donde está un dominguillo como Peyron.*

Act II. *Arranca el arbol, y topa el dominguillo, etc.*

A MOUNTAIN

Part IV (1614). *El Nuevo Mundo descubierto por Colon* (before 1603).

Act II.

Stage direction : *Tapirazu Indio con una maça, baxe por un monte.*

Part VII (1617). *El Príncipe despeñado* (1602). Act II.

Stage direction : *Va baxando por la sierra la Reyna doña Eluira en habito de Saluage con una piel, y parece en medio de la sierra, y prosigue.*

Act III. Stage direction : *Baxa la Reyna por el monte abaxo.*

Part X (1618). *Los Guanches de Tenerife*. Opening of Act I.

Stage direction : *Dando una buelta un monte, por la otra parte sera una media naue con muchos estandartes, tocarase una trompeta, y diran en la proa al Maestre de Campo don Lope Fernandez de Guerra, etc.*

Stage direction, fol. 129 : *Vaya dando la buelta a la naue de suerte que buelua a quedar como monte, etc.*

Part XIII (1620). *La Arcadia*. Act II.

Stage direction : *Ha de venir baxando Belisarda por un monte.*

Part XIV (1620). *Pedro Carbonero* (before 1603). Act III.

Stage direction : *Assomase Pedro Carbonero en lo alto del monte; again : Baxa rodando por el monte P. C.*

Part XIX (1623). *El Serafin humano*. Act II.

Stage direction : *Vease un monte, y sobre el un jardin, y el padre Francisco en medio en pie, etc.*

Part XIX. *La Limpieza no manchada* (1618). Act I.

Stage direction : *En medio de un monte en lo alto se boluerá una tramoya a modo de peña donde aparecera sentado el Profeta Jeremias, etc.*

ROCKS

Part IX (1617). *El Animal de Ungria*. Act I.

Stage direction : *Subese el Niño en una peña.*

Part IX. *La Varona Castellana*. Act III.

Stage direction : *Sientanse los dos en dos peñas.*

Part X (1618). *Los Guanches de Tenerife*. Act I.

Stage direction : *Subase en unos riscos que estaran hechos con ramas, etc.*

Act III. *Cayganse unos riscos, y vease dentro la imagen, etc.*

Part XIX (1623). *La inocente Sangre* (an old play). Act III.

Stage direction : *En un alto esté hecha la peña con algunas ramas y una subida por detrás, y veanse allí tres, o cuatro con alabardes, etc.*

Part XXIII (1638). *El Robo de Dina*. Act II.

Stage direction : *A los estallidos de las piedras salga Leazar.*

In a stage direction in Act II. of Alarcon's *La Cueva de Salamanca* (written about 1599) we read of *una peña formada de lienzo*.

A CAVE

Part VII (1617). *Los Locos por el Cielo* (before 1603). Act III.

Stage direction : *Antimo se entra en la cueva.*

Part X (1618). *Los Guanches de Tenerife*. Act III.

Stage direction : *Abrase una puerta desta cueva, que sera de rama, etc.* Just before this stage direction, we read :

*Firan : Quita essas ramas con quien
está la puerta cerrada.*

Again : *Por lo alto de un risco passe una procession de candelas, que estaran en una rueda.*

Part XXIII (1638). *La Batuecas del Duque de Alba* (before 1618). Act I.

Stage direction : *Dan golpes con los bastones, y se abra o cayga de lo alto una puerta hecha de peñas y ramos, y dentro de una cueva se ve un cadáver sobre un lienzo, y la calabera será de pasta, etc.*

A GARDEN

Part II (1609). *La Ocasion perdida* (before 1602). Act II

Stage direction : *La Princessa detrás de un muro bajo, y dentro se vea como jardín.*

Act III. *Assomase la Infanta en lo alto del jardín.*

Part II. *La Quinta de Florencia*. Act II.

Stage direction : *Ha de estar en el tablado una fuente, donde ha de auer estado todo este tiempo Laura, junto a ella hinchando el cantarillo.*

Laura. Por estas ramas me voy.

Sale Belardo. Belardo : Estos los marmoles son
de aquellas fuentes hermosas.

Again : *En tanto que esta beuiendo Cesar, se va Laura.*

Part VI (1615). *El mejor Maestro el Tiempo*. Act II.

Stage direction : *Caua Oton en el jardin.*

Part IX (1617). *La Niña de Plata*. Act I.

Stage direction : *Salgan el Infante don Enrique, el Maestro de Santiago, y don Arias en el jardin del Alcazar.*

Part X (1618). *La octava Maravilla*. Act II.

Stage direction : *Esté un jardinillo en el teatro, y salga el Rey con un escardillo.*

Part XII (1619). *Los Enemigos en Casa* (before 1618). Act I.

Stage direction : *Salen doña Isabel y Leonor en una huerta.*

Part XVII (Zaragoza, 1623). *Ver y no Creer* (before 1619). Act II.

Stage direction : *Sale la Infanta sola, y al jardin.*

A CASTLE

Part I (1604). *El Casamiento en la Muerte*. Act III.

Stage direction : *Sale Rodrigo Rasura y Hernan Diaz en el castillo de oro.*

Part XXV (1647). *La Vitoria del Marques de Santa Cruz* (before 1618). Act II.

Stage direction : *Sálga por alto la Religion, dentro de un medio castillo, y por la otra parte en otro la Vitoria sobre una galera pequeña, etc.*

VILLAGE SCENE

Part II (1609). *Los Benavides* (before 1603). Act I.

Stage direction : *Salen como en aldea, doña Clara, hija de Mendo, y una villana, etc.*

A CANOPY

Part II. *El gallardo Catalan* (1605). Act II.

Stage direction : *Entre todo el acompañamiento posible, y Enrique y Isabela debaxo de un palio, y suban à un teatro a assentarse en dos sillas.*

Act III. *Entra Isabela de luto al estrado debaxo de una cortina.*

Part IX (1617). *La Donzella Teodor.* Act III.

Stage direction : *Ay un dosel con gradas, unas sillas arriba, un bufete abajo, y otra silla, y dos bancos a los lados.*

A THRONE

Part IV (1614). *El Tyrano castigado* (before 1603). Act I.

Stage direction : *Salga un alarde de Moros..... vengan detras el Rey de Biserta, y el bastardo Teodoro, y suban a un Trono, que estará hecho.*

Part XIV (1620). *La Corona merecida* (1603). Act III.

Stage direction : *Tocan musica, sale la Reyna con corona, y sientase en el trono, y por la otra parte el Rey, y acompañamiento, y sientase con ella con acompañamiento, y ay un estrado, y dosel.*

See also *El piadoso Veneciano* (Part XXIII). Act III.

A SHRINE

Part XIII (1620). *La Arcadia* (an old play). Act I.

Stage direction : *Abren un templo donde ha de estar la Diosa Venus, cubierto el rostro, y a sus pies Cupido con su arco, y flecha.*

Part XXIII (1638). *El saber por no saber.* Act I.

Stage direction : *Con la musica se abran dos puertas de una capilla y vease un arco de plata con algunas lamparas a los lados.*

A BOAT

Part II (1609). *El gallardo Catalan* (1605). Act I.

Stage direction : *Una barca se descubra, y en ella un Turco y dos rameros, etc.*

Part IV (1614). *El Nuevo Mundo descubierto por Colon.* Act II.

Stage direction : *Descubrase una Nao en el Teatro, con la grita que suelen hacer una faena, y en ella Colon, etc.*

Part IX (1617). *El Amete de Toledo.* Act I.

Stage direction : *En una parte de lo alto del teatro se vea una Galeota Turca, con sus velas, y lunas, y en la popa Moros y Amete y Angelina.*

Stage direction : *Disparando se descubra otra cortina en la otra parte, y se vea una galera de S. Juan, llena de estandartes, con las Cruzes blancas, etc.*

Generally the boat was not seen, but the commands were given behind the scenes, as in :

Part IX (1617). *El Animal de Ungria.* Act I.

Stage direction : *Entren con ruido de desembarcacion tres caualleros, etc.*

Then *Dentro* : *Placido* : A costa el barco. *Fulg.* No permitas
que salga a tierra algun Piloto, *Arsindo*.

Part XI (1618). *El Arenal de Sevilla.* Act I.

Stage direction : *Veanse unas proas de barcos con ramos, y dos o tres Araez, con remos.*

Part XI. *El Bautismo del Principe de Marruecos* (before 1602).
Act I.

Stage direction : *Descubrase una popa de barco con tendalete.*

Part XII (1619). *Las Flores de don Juan y Rico y Pobre trocados* (before 1618). Act I.

Stage direction : *Descubranse en lo alto dos fregatas, con muchos Moros, tocando trompetas, etc.*

Part XIII (1620). *Los Esclavos libres* (before 1603). Act II.

Stage direction : *Veanse las gabias, y arboles de las galeras en lo alto, y un marinero en una dellas, etc.*

In *El caballero de Illescas*, written before 1603, and published

in Part XIV., at the opening of Act III., no stage setting is required, the words of the boatmen are all spoken before they appear on the stage ; and so at the opening of Act II, of *El Favor agradecido*, written in 1593, and printed in Part XV.

Part XXV (1647). *La Vitoria del Marques de Santa Cruz* (written before 1618). Act II.

Stage direction : *Finjase una desembarcacion de Galeras, y salgan a tierra Carpio, etc.*

In *El Pastoral Albergue* (*Comedias ineditas*, Mad., 1873), one of the later plays, Act I. opens with the following stage direction : *Toquen chirimias y trompetas, y aparezca una nave que venga navegando al teatro, y en lo alto de un monte Ardilan y Osmir.*

A TABLE

It were useless to give the many instances in which such a simple stage accessory as a table or chairs, etc. are called into play. It is curious, however, that in most of Lope's plays (in the earlier ones, at all events), the scene never or rarely opens with the table, etc. upon the stage, but they are brought in afterward. Thus in :

Part II. *La Quinta de Florencia* (before 1603). Act III.

Lucindo : Sacad una mesa aqui
con los manteles mejores. *Va Doristea por la mesa.*

Part VI (1615). *La Obediencia laureada*. Act III.

Stage direction : *Saque la mesa y platos cubiertos.*

Part VI. *El Secretario de si mismo*. Act III.

Stage direction : *Sale un Capitan, y otro que alista, y gente de acompañamiento, y ponen un bufete con recado de escriuir.*

Part VIII. *El Anzuelo de Fenisa*. Act II.

Stage direction : *Van llegando un bufete, mete un escudero en una saluilla los dados, etc.*

Part VIII. *Los Locos por el Cielo* (before 1603). Act I.

Sacan dos Angeles una mesa puesta con dos panecillos, y dos plátanos de miel, y muchas rosas, etc.

Part XX (1625). *El Rey sin Reyno*. Act III.

Stage direction : *Los soldados saquen la mesa.*

Part XX. *El mejor Moço de España*. Act III.

Stage direction : *Sacan una mesa con la cena don Juan, don Rámiro, etc.*

Part XXIII (1638). *Las Cuentas del Gran Capitan*. Act III.

Stage direction : *Sale el Gran Capitan, y dos Contadores, descubrese una mesa, silla, libros, y recado de escriuir.*

This is the only instance that I have found in which the table is not carried in, but a curtain is drawn, showing the table in place.

A TENT

Part VIII (1617). *La Imperial de Oton*. Act III.

Stage direction : *Entra en la tienda Rodulfo cubiertas las armas.*
Again : *Toquense chirimias, y cayendose la tienda, esté Rodulfo en una silla, etc.*

See also. *El Bautismo del Príncipe de Marruecos* (Part XI). Act III.

HORSES ON THE STAGE¹

Part VII (1617). *El primer Faxardo*. (before 1603?). Act I.

Stage direction : *A cauallo, o a pie, entre Abenalfaxar con lanza, y adarga.*

1. Rojas, in his *Loa de la Comedia* (written in 1602) says :

« Sacauanse ya cauallos
a los teatros, grandeza
nunca vista hasta este tiempo
que no fue la menor dellas ».

Viage entretenido (ed. of 1603, p. 128)

I know of no other author except Lope, who at this early period introduced horses upon the stage, and the innovation may be due to him.

Part VII. *La Serrana de la Vera* (before 1603). Act III.

Stage direction : *Sale don Juan en un machuelo muy arropado, y un moço de mulas.*

Part IX (1617). *La Varona Castellana* (before 1603), end of Act I.

Stage direction : *Ponganle en un cauallo si le hubiere, y siganle si pudieren, y sino entrense.*

Part IX (1617). *El Animal de Ungria*. Act I.

Stage direction : *Salgan..... Faustina, y el Rey de Ungria a cauallo: apeanse en el teatro.*

Part X (1618). *El Triunfo de la Humildad, y Soberbia abatida*. Act II.

Stage direction : *Viene Isabella a cauallo con lanza, y escudo, y dos soldados con ella.*

Part XVII (1621). *El Sol parado* (before 1603). Act I.

Stage direction : *Llega Gazul a cauallo, con lanza y adarga y dos criados.*

Part XIX (1623). *El conde Fernan Gonçalez*. Act I.

Stage direction : *Alçase una puerta arriba, y vease en un cauallo blanco Santiago armado, etc.*

Part XIX. *La Boba para los otros*. Act III.

Stage direction : *Salga Diana a cauallo, Fabio a su lado.*

A PAINTED SCENE OR PICTURE

Part I (1604). *El Casamiento en la Muerte*. Act II.

Stage direction : *Bueluese una piedra y vese una batalla pintada.*

This picture represents the battle of Roncesvalles between, the French and Spaniards, with Roldan and Bernardo, Brauonel and Marsilio.

Part XI (1618). *El Bautismo del Príncipe de Maruecos* (before 1603). Act III.

Stage direction : *Este ha de ser un lienzo pintado azul, con algunos rayos de oro, y no figura alguna, y con musica se vea en otra parte, Christo de bulto, etc.*

Part XX (1625). *Pobreza no es Vileza*. Act II.

Stage direction : *Salen despues de auer tocado caxas soldados, y el Conde de Fuentes, aurá en el teatro un fuerte pintado de canteria.*

This is the clearest instance of a painted scene, — a canvas painted to represent a fortress built of stone, — that I have found in Lope's comedias. The play is however a late one, probably not much earlier than the date of publication.

Part VIII (1617). *El ultimo Godo*. Act III.

Stage direction : *España entre, y correse una cortina en que se vea un lienço con muchos retratos de Reyes pequeños.*

A CURTAIN.

Part IV (1614). *El Asalto de Mastrique*. Act I.

Stage direction : *Corrase una tienda, o cortina, y veanse sentados el Duque de Parma armado, etc..... los soldados se arrimen al Teatro.*

Afterwards : *Cierrese la tienda, y los soldados digan :*

Soldado : Parece que ya se van
de la tienda.

Part VI (1615). *Seruir con mala Estrella*. Act III.

Stage direction : *Corran una cortina y vease Alfonso jugando al ajedrez con Doraicel, Rey Moro de Jaen, y las damas sentadas al rededor, etc.*

Part VI. *El Duque de Viseo*. Act III.

Stage direction : *Descubren al Duque, sangriento, y en una almohada la corona y el cetro, y en otra doña Eluira, con la mano en la megilla.*

Part VI. *El Marmol de Felisardo* (before 1603). Act III.

Stage direction : *Corre Tristan la cortina, detras de la qual está Elisa, etc.*

Part VII (1617). *Las Pobrezas de Reynaldos* (before 1603). Act II.

Stage direction : *Corren una cortina, y descubrese una Capilla con un Altar, etc.*

Part XV (1621). *La Historia de Tobias*. Act I.
 Stage direction : *Entranse detras de una cortina, y parezca un angel*, etc.

Part XIX. *La inocente Sangre*, end of play :

Mendo : Correse essa cortina, y desse fin a los Carauajales, etc.

This instance is important, as it seems to be a contradiction of Schack's assertion that the Spanish stage was not provided with an outer curtain. At the end of the play five persons are on the stage, and the curtain is drawn to hide the players from the audience. *La inocente Sangre*, moreover, is an early play. The *aprovacion* of Part XIX is dated June, 1622, and in the dedication of this particular play Lope says that he wrote it *years ago* (*Años ha que escriui este suceso*).

Part XX (1625). *Arauco domado*. Act I.

Stage direction : *Toquen chirimias, y corrarse una cortina, detras de la qual se vea un arco de yerua y flores, y en una alfombra debaxo del, tendido don Garcia en el suelo*, etc.

Part XXIII (1638). *El Saber por no Saber*. Act III.

Stage direction : *Metanle detras de una cortina*.

Vega del Parnaso (1637). *Las Bizarrias de Belisa* (1634). Act III.

Belardo : « *Corre esta cortina, acaba* ». *Corriendo una cortina se descubre un aposento bien entapiçado, un bufetillo de plata, y otro con escritorios, una bugia, y el Conde a un lado*.

ENTRANCES TO THE STAGE

There were two doors at the back of the stage, by which the players entered :

Part I (1604). *El Rey Bamba*. Act III.

Stage direction : *Vase cada uno por su puerta*, etc.

Part VI (1615). *La Obediencia laureada*. Act II.

Stage direction : *Salen buyendo por una puerta, y entransen por otra*.

Part IX (1617). *El Amete de Toledo*. Act III.

Abrense las puertas del teatro, y en abriendolas entre todos se vea doña Leonor dada de puñaladas. The next stage direction is : *Cierren las puertas, y salga Beltran.*

Beltran . En casa siento quexarse
y parece que dan voces.

Beltran must have entered from the side.

Stage direction : *Descubranse aquellas puertas, y vease dentro un teatro, y en el medio Amete atado a un palo*, etc.

Part X (1618). *El Galan de la Membrilla*. Act II.

Stage direction : *Vayanse baylando por las dos puertas*, etc.

Part XIII (1620). *El Remedio en la Desdicha*. (an early play).
Act I.

Stage direction : *Salen a un tiempo por dos puertas Abindarraz y Xarifa.*

The actors also entered from the two sides of the stage.

Part XI (1618). *El Perro del Hortelano*. Act II.

Stage direction : *Salen Otauio, Fabio, etc.... llegue el Conde por un lado.*

Part XXII (Mad. 1635). *La Vida de san Pedro Nolasco* Act III.

Stage direction : *De los dos lados del teatro salgan España armada, Italia, etc.*

Part XXIII (1638). *Contra Valor no ay Desdicha*. Act II.

Stage direction : *Salen por tres partes á un tiempo Filis, Bato, y Mitridates.*

Part XIII (1620). *La Arcadia*. Act II.

Stage direction : *Ponese a un lado del tablado, salen Anfriso, y Siluio.*

Part XIX (1623). *De Cosario a Cosario*. Act III.

Stage direction : *Salgan por un lado del tablado azechando don Fernando, y Fabio.*

HANGINGS ON THE STAGE (EL PAÑO)

Part IV (1614). *La Reyna Juana de Napolis*. Act I.

Stage direction : *Escondese la Reyna detras del paño y sale Isabel*.
The scene is in a garden.

Part IX (1617). *El Ausente en el Lugar*. Act II.

fol. 93. *Laurencia* : Ponte detras desse paño....

Carlos : Ponte, Esteuau, a este lado.

Part IX (1617). *La hermosa Alfreda*. (before 1601). Act I.

Duque : O ciclo,

Sino ha salido, quedare vengado.

Alçad aquessos paños, y del suelo
las alhombras, estrados, y tapetes. *Alcen un paño*.

Guarda : Debaxo deste está, etc.

Part XI (1618). *El Perro del Hortelano*. Act III (fol. 26).

Diana : En esse pozo de casa

Detras del paño.

le sepulten.

Part XXIV (Zaragoza, 1633). *Dineros son Calidad*. Act I.

Stage direction : *Arrimanse los tres a los paños*.

A GALLERY (CORREDOR)

Part IV (1614). *Los Torneos de Aragon*. Act III.

Stage direction : *Chirimias, y sientanse en un corredor, que tome todo lo alto del Teatro, el Rey de Aragon, el Rey de Francia, etc... y abaxo aparador con joyas*.

Part XV (1621). *El Favor agradecido*. Act II.

Stage direction : *Tocan una caxa, y luego hagan su faena, como que desembarcan, y ponganse en el corredor Estacio, y la Reyna*.

Part XXIV (Zaragoza 1633). *El Examen de Maridos* (Alarcon).
Act III.

Stage direction : *Sale Ochaño en el corredor mas bajo, y salta al teatro, ponele la espada al pecho el Marques.*

Part XXIV. *El Amor Vandolero*. Act II.

Stage direction : *Sale Policena al corredor.*

Policena : Con temor llego al balcon.

From which it appears that the *corredor* was used to represent a balcony.

TRAP DOOR (ESCOTILLON)

Part XI (1618). *El Príncipe perfeto*. Act III.

Stage direction : *Abre el Rey una puerta que ha de auer en el tablado, etc.*

Part XX (1625). *Arauco domado*. Act I.

Stage direction : *Salga por el escotillon Pillan demonio con un medio rostro dorado, y un cerco de rayos como sol en la cabeza, y el medio cuerpo con un justillo de guadameci de oro.*

Part XX. *El Marido mas firme*. Act III.

Stage direction : *Por el escotillon del teatro, o con otra inuencion, se le desaparezca.*

Part XXIV (1641). *San Nicolas de Tolentino*. Act III.

Stage direction : *O le [Peregrino] leuante en alto, o le dé buelta por tramoya, en fin lo lleue, e echando fuego por quattro partes del teatro salgan por los escotillones quattro almas, etc.*

PALENQUE¹

Part IV (1614). *Los Torneos de Aragon* (before 1603). Act III.

Stage direction : *Suene una caxa de la otra parte, y entre por el Palenque Ramiro mantenedor, con los saluajes que traeran un arbol,*

1. A passage from pit to stage ; Minsheu's Dictionary (1599) merely gives : "listes to fight in".

y sobre el una Fenis, el Duque Arnaldo por Padrino, y en el palo del arbol un retulo de letra grande, y un Leon atado al pie.

Part IX (1617). *El Animal de Ungria.* Act I.

Stage direction : *Salgan con mucho acompañamiento por un palenque algunos cañadores con perros de trabilla, y otros con aues, y detras en un sillón Faustina, y el Rey de Ungria a caballo : apeanse en el teatro.*

Part XI (1618). *El Príncipe perfeto* (1616). Act III.

Stage direction : *Tocan musica, y salen por un palenque Ruy de Silua, Leonelo y el Prior, y don Juan de Sosa, etc. (fol. 138 v.).*

THE DRESSING ROOM (VESTUARIO).

Part II (1609). *La Ocasion perdida* (some time before 1603).
Act I.

Stage direction : *Entra Leoncio, Pinabelo.... y otra gente y la Princesa detras, llega Dovicha a besarle las manos, y arrimanse todos al lienzo del Vestuario descubiertos.*

Part IV (1614). *El Amigo por Fuerza* (some time before 1603).
Act III.

Príncipe : Pon esta carcel y tierra
a tu cuenta, esposa mia,
vencerme el cielo porfia,
quiero rendirme a su guerra (fol. 179 v.).
Echese arrimado al vestuario.

Part VIII (1617). *La Imperial de Oton.* Act I.

Stage direction : *Entrenese, y con musica descubran el lienzo del vestuario con muchas luminarias en papeles de colores, y Margarita en lo alto.*

Part X (1618). *El Amante agradecido.* Act III.

Stage direction : *Veanse dos medias barchas con sus ramos a la puerta del vestuario con mugeres, y gente, y músicos.*

Part XVIII (1623). *El Capellan de la Virgen.* Act II.

Stage direction : *Vase desatinado a caer en el vestuario ; said of Ramirez, who has been struck by Nuño.*

Part XIX (1623). *Primera Parte de Don Juan de Castro* (before 1618). Act III.

*Don Juan . . . en ese río
le arrojaré desde aquí.*

Llegue al vestuario, y arroje la espada.

Part XX (1625). *Arauco domado*. Act II.

Stage direction : *Un árbol esté arrimado al vestuario, y el tronco se abra en dos puertas, donde se vea Lautaro.*

Part XXI (1635). *La bella Aurora*. Act II.

Stage direction : *Las dos huyendo se pongan en dos tramoyas, que estarán en dos partes del lienzo del vestuario, y dando la vuelta, etc.*

Part XXII (Mad. 1635). *Amar, Seruir y Esperar*. Act II.

Stage direction : *Assome un barco enramado por la puerta del vestuario, y en el sentadas Dorotea, etc.* Again : *En otra parte del vestuario otro coro.* Again : *Assoma a la otra parte del vestuario otro barco enramado, y en el Feliciano, etc.*

Part XXIV (1640). *El Cauallero de Olmedo*. Act III.

Stage direction : *Canten desde lejos en el vestuario y vengase acercando la voz, como que camina.*

Also in the comedia *El gallardo Español* by Cervantes, we read the stage direction (Act III) : *Todos han de caer dentro del vestuario,* and see Alarcon's *La Cueva de Salamanca*, Act. I.

The above examples have resulted from an examination of about three hundred of Lope de Vega's comedias, and enable us to form a fairly clear conception of the resources (or perhaps it were better to say the limitations) of the Spanish stage in the time of the great creator of the Spanish drama. They furnish also, it seems to me, information that is not without importance concerning the arrangement of the stage. We may be reasonably sure that the stage did not project into the theatre¹, for

1. A ground plan of the « Antiguo Teatro del Príncipe » is given in Pictosté y Rodríguez, *Homenaje á Calderón*, Madrid, 1881, but unfortunately neither the provenance of the sketch is given, nor its date.

did the Elizabethan stage. Its two sides were provided with hangings (*paños*), behind which the actors could retire, and from which they could enter upon the stage (p. 30). The dressing rooms (*vestuario*), as the instances given above (p. 32) amply show, occupied the two sides of the back of the stage, differing wholly from the English theatre, where the "tiring rooms" were at the back of the play-house. It is evident that an actor could also enter upon the stage directly from the *vestuario*¹.

Many of Lope's earliest *comedias* being comedies of intrigue, as noted above, required no theatrical accessories of any kind, except a balcony or window. These balconies (which served also for windows) seem to have been a continuation of the gallery or *corredor* of the theatre, and extended behind the hangings or partition which separated the sides of the stage from the auditorium.

I have already observed that Lope did not divide his plays into scenes; these are the additions of later editors. The only division that he made was into three Acts, and it may be noted that Lope never used the term *jornada*, nor did Tirso de Molina. The word *jornada* to indicate an Act though used as early as 1517 by Torres Naharro, in his *Propaladia*, seems to have come into general currency through Calderon and his school. Very rarely, at the beginning of a scene, does Lope indicate the place of action, whether a garden, a wood, a street, etc. Generally there is only a simple stage direction : « Enter don Octavio, with drawn sword », or sometimes the costume to be worn by the character is indicated. Any supposed change of scene was generally left entirely to the imagination of

1. When the *corral del Príncipe* was built in 1582, it was expressly stipulated that there should be four stairways: one leading to the women's gallery, and three others, leading to the seats occupied by the men and to the *vestuario*.

Pellicer, *Origen y Progresos*, etc., vol. I, p. 68.

According to this the dressing rooms were on the floor above the stage, but that there was also an entrance to the *vestuario* from the stage, the examples in the text show.

the spectator. Sometimes, as may be observed from the examples given above, the actor incidentally announces the scene in the opening lines of the dialogue : « Now we are in Naples », etc., but this was all. The stage remained the same whether the action was transported to Florence, Rome or to Hungary. The play-goer, as we have said, went to hear the play, not to see it. Yet some attempt at verisimilitude was sometimes made. A garden was represented on the stage, or a fountain, and in one instance a fort was painted upon canvas. Trees were also undoubtedly represented upon the stage, perhaps by set-pieces ; and a painted castle, also, in at least one instance. From this we may infer that painted scenery, at all events in Lope's later years, was not unknown on the public stage, but that it was not movable, on rollers or slides, we may be reasonably sure. We may be equally certain that the stage of the *corrales* of Madrid was provided with more than one curtain. (See above, p. 14, *El Amete de Toledo*). Whether there was an inner curtain and an outer one which separated the stage from the auditorium, however, is open, to some doubt. Yet it is clear that at the end of the third Act of *La Inocente Sangre* (see p. 28), the curtain was drawn, to hide the players from the spectators, though this may have been an inner curtain, further back on the stage, corresponding to the « traverses » of the Elizabethan theatre, of which several instances are given above (p. 27-28)¹.

1. The existence of an inner curtain « or traverse » in front of the stage entrances, is also clearly shown by a stage direction in Guillen de Castro's *La Tragedia por los Celos*, a truly powerful and admirably constructed play, which contains scenes that are hardly surpassed by any drama of the time, with which I am acquainted. The play is founded, in one of its incidents, at least, upon a historical fact in the life of King Alfonso V. of Aragon, which is noted by Puymaigre, *La Cour littéraire de don Juan II, roi de Castille*, Paris, 1873, Vol. II, p. 183, note. The King's mistress, the beautiful Margarita de Hijar had been murdered at the instigation of the jealous queen, Maria de Castilla, and near the close of Act III of Don Guillen's play we read this stage direction :

Lope wrote for the public theatre for half a century, and naturally there were many innovations on the stage in the course of his long career. In the *Prologo del Teatro a los Letores*, prefixed to Part XI (1618), of his *Comedias*, the Theatre (i. e. the stage) speaking, says : « Despues que a viua fuerça de tantas, y tan diferentes comedias de varios Poetas, como en mi se han representado (Letor amigo, o enemigo, como tu quisieres) he aprendido a hablar, aunque compuesto de tablas, y lienços, con mas trampas que un hombre que no tiene de que pagar, ni verguença de deuer, descanso con quexarme de las muchas sinrazones que mis dueños padecen, y a mi me hazen. »

From this we see that *lienços* or canvasses, evidently for scenery, were of frequent use. Again, in the *Prologo Dialogistico*, prefixed to Part XVI (1622), the *Theatre* says : « I have come to great misfortune, and I presume that it is due to one of three causes : either there are no good actors, or the poets are bad or the auditors lack understanding; for the managers avail themselves of machinery, the poets of the carpenters, and the auditors of their eyes. » Further : « But to return to the common people, I say that they are justly moved by this machinery to delight the eyes, but not by that of the Spanish Comedia, where the figures rise and descend so crudely, and animals and birds appear in like manner, which the ignorance of the women and the rude mechanics among men come to see » (*Life of*

Corren una cortina ; aparece Margarita en el hueco de la puerta con una daga hincada en el pecho y ensangrentada su cara y manos con dos hachas a los lados.

This tragedy was written for Antonio de Prado, and was finished by Don Guillen at Madrid, on Dec. 24, 1622. The date is questioned by Schaeffer, *Geschichte des Span. Nationaldramas*, Vol. I, p. 232, on the ground that the Ms. contains a license to perform, dated at Pamplona, Novbr. 1, 1628. This seems to me no valid reason. At all events the Ms. bears the unmistakable date, 1622, as I copied it myself many years ago, not knowing then that it had already been published in 1878, by Fuensanta del Valle, in the *Colección de Libros españoles raros ó curiosos*, vol. XII.

Lope de Vega, p. 289). That the stage machinery of the Spanish theatres was of a very rough and primitive character even many years after this time, we learn from the accounts of travellers in Spain, and Lope's complaint is significant, moreover, inasmuch as it shews that a great change had come over his audiences as early as the second decade of the seventeenth century. The theatre-goer now went to *see* the play, not to *hear* it; the *comedia* had become a spectacle for the eyes. And so the play degenerated, and the splendor of scenery and stage-setting increased, until in the eighteenth century we come to a playwright like Comella, in whose play, *Cristóval Colón*, Act I., we find the following stage direction : *Jardin magnifico, adornado de macetas cenadores, y fuente grande en el medio, con asientos al rededor, el foro representa el Palacio con su galeria y escaleras, para baxar ; la galeria estará adornada de macetas de flores. Aparece la Reyna sentada, y las Damas repartidas, cogiendo flores, etc.* Here, too, we find the term *bastidor* (wing of stage scenery), and at the end of the act, the direction : *cae el telon*, the drop curtain falls.

Hugo Albert RENNERT.

POSTSCRIPT. — The following stage directions, taken from the volume of *Comedias* entitled *Norte de la Poesia Española*, Valencia, 1616, show that at this time, in the theatre at Valencia, at all events, there was no outer curtain.

At the close of Aguilar's *Mercader Amante* is the direction : *Entranse todos, y se da fin a la Comedia del Mercader Amanite.* At the end of Ricardo de Turia's *Burladora burlada* we read : *Entranse todos cada uno por su puerta, dandose con esto fin a la famosa Comedia de la Burladora burlada.* The same stage direction occurs at the close of the same author's *La belligera Española*, and at the end of Aguilar's *La fuerza del interes*, the direction is simply : *Entranse todos, dando fin con esto a la Comedia.* Had there been an outer curtain, such a stage direction would, of course, have been unnecessary.

Bibliotheca hispanica

- I. — Comedia de Calisto τ Melibea (Único texto auténtico de la *Celestina*). Reimpresión publicada por R. Foulché-Delbosc..... 8 pesetas.
- II. — Vida del soldado español Miguel de Castro (1593-1611), escrita por él mismo y publicada por A. Paz y Mélia..... 12 pesetas.
- III. — La vida de Lazarillo de Tormes, y de sus fortunas y aduersidades. Restitución de la edición príncipe por R. Foulché-Delbosc..... 4 pesetas.
Tirage sur grand papier du Japon (n^os 1 à 25)..... 25 pesetas.
- IV. — Diego de Negueruela. Farsa llamada Ardamisa. Réimpression publiée par Léo Rouanet..... 4 pesetas.
- V, VI, VII, VIII. — Colección de Autos, Farsas, y Coloquios del siglo XVI, publiée par Léo Rouanet. Les quatre volumes..... 60 pesetas.
- IX. — Obres poetiques de Jordi de Sant Jordi (segles XIV-XV), recullides i publicades per J. Massó Torrents..... 4 pesetas.
Tirage sur grand papier du Japon (n^os 1 à 12)..... épuisé
- X. — Pedro Manuel de Urrea. Penitencia de amor (Burgos, 1514). Reimpresión publicada por R. Foulché-Delbosc..... 4 pesetas.
- XI. — Jorge Manrique. Coplas por la muerte de su padre. Primera edición crítica. Publicala R. Foulché-Delbosc..... 4 pesetas.
Tirage sur gran i papier du Japon (n^os 1 à 25)..... 20 pesetas.
- XII. — Comedia de Calisto τ Melibea (Burgos, 1499). Reimpresión publicada por R. Foulché-Delbosc..... 10 pesetas.
Tirage sur grand papier du Japon (n^os 1 à 25)..... 50 pesetas.
- XIII. — Perálvarez de Ayllón y Luis Hurtado de Toledo. Comedia Tibalda, ahora por primera vez publicada según la forma original por Adolfo Bonilla y San Martín 4 pesetas.
- XIV. — Libro de los engaños τ los asayamientos de las mugeres. Publicalo Adolfo Bonilla y San Martín..... 4 pesetas.
- XV. — Diego de San Pedro. Carcel de amor (Sevilla, 1492).... 4 pesetas.
Tirage sur grand papier du Japon (n^os 1 à 12)..... 25 pesetas.
- XVI, XVII. — Obras poéticas de D. Luis de Gongora, publicadas por R. Foulché-Delbosc..... Sous presse.
- XVIII. — Spill o Libre de les Dones per Mestre Jacme Roig. Edición crítica con las variantes de todas las publicadas y las del Ms. de la Vaticana, prólogo estudios y comentarios por Roque Chabás..... 20 pesetas.

Les volumcs de la *Bibliotheca hispanica* sont en vente à BARCELONE (Librairie de « L'Avenç », Ronda de l'Universitat, 20), et à MADRID (Librairie de M. Murillo, Alcalá, 7).

CONDITIONS ET MODE DE PUBLICATION

La *Revue Hispanique*, fondée en 1894, paraît tous les trois mois ; elle forme chaque année deux volumes de six cents pages chacun.

Le prix de l'abonnement à l'année courante est de VINGT FRANCS pour tous les pays faisant partie de l'Union postale. Aucun numéro n'est vendu séparément.

Le prix de chacune des années antérieures est de VINGT FRANCS.

La *Revue Hispanique* annonce ou analyse les livres, brochures ou périodiques dont un exemplaire est adressé directement à M. R. Foulché-Delbosc, boulevard Malesherbes, 156, à Paris.

Tout ce qui concerne la rédaction et les échanges de la *Revue Hispanique* doit être adressé à M. R. Foulché-Delbosc, boulevard Malesherbes, 156, à Paris.

Tout ce qui concerne les abonnements doit être adressé : pour l'Amérique, à M. le Secrétaire de *The Hispanic Society of America*, Audubon Park, West 156th Street, New York City ; pour l'Europe, à la librairie C. Klincksieck, 11, rue de Lille, à Paris.

Bibliotheca hispanica

Voir à la page 3 de la couverture

MACON, PROTAT FRÈRES, IMPRIMEURS.



PQ
6489
.A2
R45

Rennert, Hugo Albert, 1858-1927.
The staging of Lope de Vega's
comedias

